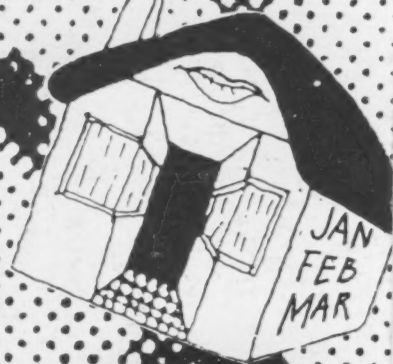


I JUST WASN'T MADE FOR THESE TIMES

Back Soon 104



BEACH BOYS STOMP
22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ("Our Team")

Editor
Mike Grant

Contributing Editors
Andrew G Doe (AGD)
Chris White

Typist
Pippa White

Cover Art
Nick Guy

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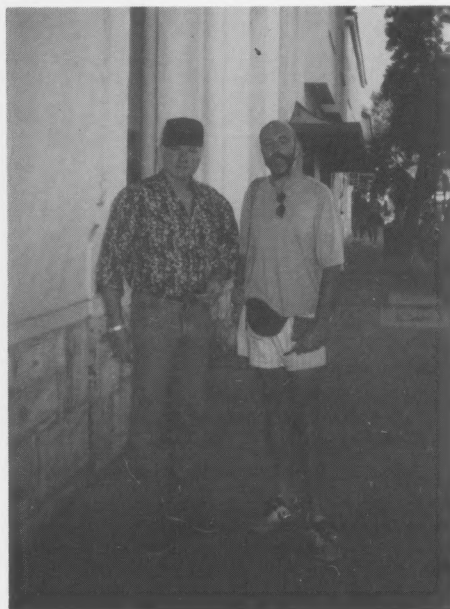
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EDITORIAL

As issues 103 & 104 were put together
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Mike Love & Brian Clarke
Carmel November 1993.



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David Leaf Interview August 25, 1994
Transcribed by Elliot Kendall

E.K.: Please tell us about the Don Was documentary of
Brian Wilson.

D.L.: In February of this year, I met Don Was for the
first time. During the past three or four years like other
Beach Boys/Brian Wilson fans, I had been reading interviews
Don had given in the press, and it sounded like this was a
guy who really wanted to make things happen with Brian.
We've all kind of been waiting to see something happen, and
obviously here we are in August of 1994, and where is it?
We're all anxious.

Anyway, at this meeting for a show, of which Don was
musical director, the thing that really impressed me about
him was that he had a real (and I'll put this in quotes) "can
do" spirit. A lot of times in production meetings, people
try to get out of having to do things that are difficult.
Now what I saw with him was a guy for whom no task was too
hard, nothing was inconvenient. He wanted to do things to
make the show work, he enthusiastically took on tasks to make
things happen. I found that very impressive.

After that meeting was over, he and I started talking
about Brian. We talked a little bit, and really nothing much
more happened for months. I kept hearing about this
documentary that he was going to do; we had all been hearing
about it for a while. Simultaneous to that, a company called
Delilah Films, the company that did the great Chuck Berry
movie Hail, Hail Rock And Roll, which I think is one of the
best Rock documentaries ever made, contacted me. They did
The Compleat Beatles, an Everly Brothers show, and a recent
Tom Petty show on the Disney channel; some great programs
come from that company. Coincidentally, before they were
Delilah Films, they were Delilah Communications, and that was
the company that released my Beach Boys book The Beach Boys
And The California Myth back in 1978, and the subsequent Bee
Gees autobiography that I did.

At any rate, I was talking to Delilah about doing a
Beach Boys documentary for Disney. That project is still in
development, close to happening, may happen, we'll see.
Because of that, I didn't know if I was going to be able to
work with Don, because I didn't know if they were going to be
conflicting projects, I didn't know exactly what was going to
happen.

Consequently, I met with Don probably sometime in June
of this year, and we discussed his ideas of what the

documentary could be, and if there was a role in it that made sense for me to involved with the project. And I really didn't think I was going to end up involved in it, because I didn't know that there was anything for me to do. He knew the story he wanted to tell.

But at some point in conversations with Brian, I guess it came up that in terms of comfort level, it would be nice if I was around to do some of the interviews. So in July of this year I had some more conversations with Don, and he asked me to help. I was thrilled to, because I really felt that his goal in making this film was one I could support. Besides the fact that he had great goals and great ideas, what really impressed me was when he played me some of the music that makes up the soundtrack of the documentary. He put a band together and Brian and the band went in the studio and re-recorded 10 Brian Wilson songs from the Beach Boys era and a couple from his solo album. These songs formed the performance segment of the documentary.

In chronological order the songs are: "Warmth Of The Sun", "Caroline No", "Wonderful", "Let The Wind Blow", "Meant For You", "Do It Again", "This Whole World", "'Til I Die", "Love And Mercy" and "Melt Away".

What Don felt was important to do in his documentary, was in a sense to erase what's kind of been 20 years of bad publicity, and present Brian in a positive way to show that he not only was an important artist in the past, but that he is still an important artist, and that he knows what he's doing and can still do it. What a great thing!

The first night of shooting was a Thursday; a lot of the shooting was done at a studio that Don has up at his house. And Chuck Britz was sitting behind the mixing board telling the stories that you'd want to hear about what it was like working with the Beach Boys in the golden days. And after he had been interviewed for a while, Brian came by to say hello, and then they filmed the two of them on camera.

It was just great, because you saw the relationship the way it was thirty years ago. You saw the kind of working thing that they obviously had going between the two of them, and it was a joy to see. So that was the first day's shooting, that Thursday night...some good stuff.

Friday, I think to me, was the absolute highlight of the whole thing, because Friday they filmed Brian and Van Dyke together. It started with this overhead shot, the camera was set up on top of a ladder looking down on the keyboard with Brian sitting next to Van Dyke, Van Dyke playing "Orange Crate Art" and Brian singing it. As cool as you could imagine, straight through in the high voice, then he did it in the low voice, then they changed camera angles, he ran

through it again in his high voice and low voice. Then they put Brian at a studio mike, and the camera in the control room shooting out, and they showed Brian laying down vocals.

And after that was all done, Don did an interview with Van Dyke. And Van Dyke gave 45 minutes of spontaneous poetry, and we were all mesmerized as this man told his story. The care with which he chose his words was staggering to observe, and the words were so poetic. It was really like watching somebody create art in front of you, really wonderful. And I remember saying to Don at the end of the filming, "You got a movie!" Because there was so much there, just from that day with Brian And Van Dyke and then Van Dyke's interview, you could have done an entire movie just on that day, it was that cool.

And by the way, not meaning to hype it, but I think "Orange Crate Art" might be the best song that Van Dyke has ever written. And Brian's vocals...I'm tearing up just thinking about it. And I shouldn't say that, because I hate to create expectations...but this is a good one. Anyway, that was the second day of shooting.

The third day, Saturday, Don did an interview with Hal Blaine at the former site of Goldstar studios, a mini-mall on the corner of Santa Monica and Vine. Hal's great; he's the real deal. Wonderful guy, great stories. He did something which may or may not make it into the film, at the time it seemed like a good idea. He got some little orange juice bottles, and he cut 'em the way he had 'em back in '66, and he played the intro to "Caroline No". So if things work out in the editing room, Don will go from him demonstrating to Brian performing the song. Anyway, Hal had great memories, and that was wonderful.

I don't remember the exact sequence of shooting the following week, but in the second week they did an interview with Audree Wilson in her apartment, where she talked about the boys and what it was like to be the mother of this incredible artist and group...they did a day of shooting where Carl was interviewed, and then Carl, Brian and Audree sat at the piano and did "In My Room" and "God Only Knows". Brian demonstrated for Carl the new bridge he had written for "Surfer Girl". We did an interview with Brian, half at the piano with him talking and telling stories, and demonstrating things at the piano, and then just another interview in a separate spot.

Don interviewed Tom Petty and Lindsey Buckingham. Tom Petty is as big a Beach Boys fan as there is in the world, and we had a great conversation just comparing our favorite Beach Boys concerts through the years. Lindsey Buckingham is a gigantic, gigantic Brian Wilson fan, I don't think that comes as a surprise to anybody. Both of them gave Don great

interviews and told different things. Two things stand out from Tom's interview...one was how everyone in the business owes Brian a great debt, because as Tom said, "He's the artist who set the stage for us to have the freedom to make records we want". The other thing he said was something like "You can't talk about Brian in terms of pop music, you have to talk about him in terms of Beethoven".

So it's the things that we all as fans say, things that I have written. When someone of Tom Petty's character and ilk and talent says it, when someone like Lindsey Buckingham says it, it means a whole lot more.

Lindsey is a giant Pet Sounds/Smile fan, loves the idea of Brian as an artist, and spoke eloquently about it as did Tom. Tom has been a fan since '62, when as a kid he heard "Surfin' Safari" and "409" on the radio.

That week, Don also did an interview with Linda Ronstadt, who has some surprising stories to tell, because she knew Brian in the early 70's when he was not...to the world at least...all there. But she knew him as a guy who was all there, and I think that's an important part of the documentary. It shows that Brian didn't go spend five years in his bed taking drugs, that's not what happened. So someone like Linda Ronstadt speaks directly to that point.

Another cool thing that happened that week, in between the Petty, Buckingham and Ronstadt interviews, is that on Friday we went to Hawthorne. And in Hawthorne, they rented an old woodie convertible, and they hooked it up to a camera car, and put Brian and his girlfriend in the front seat. And they towed the car around Hawthorne as he told stories of growing up in Hawthorne, and about his high school friends. He walked us around the Hawthorne high campus and pointed out stuff.

They went to the sight of the Hawthorne house, and Brian talked about the house and the memories there...and that was really cool. There were things like, we'd get to the baseball field, and he'd say "Oh yeah, I played center field...I used to stand out here by myself, so I could sing songs to myself". And I'd say "What kind of songs did you sing?" And he'd say "Well, Four Freshmen songs or some of my father's songs". I said "Your father's songs?! Were they good?" And he started singing one of them...it was a pretty good song! So, it was just really wild. It really was a completely surreal experience all the way through, because it's the kind of stuff you dream of happening. It felt to me like I was watching my book come to life. And that was really cool.

That week of shooting ended with the Linda Ronstadt interview. The next week of shooting- really meaty, meaty interviews: David Anderle, interviewed in front of the painting that he did of Brian, Tony Asher, Danny Hutton, Andy Paley, Carnie & Wendy, Rich Sloan talks about the high school days.

Thurston Moore from Sonic Youth talks about Brian from a completely different perspective than anybody else; this is a guy who admires Brian's battles with the industry, his artistic struggle...he's not necessarily a giant fan of the music anymore, he was when he was a kid, but he's had his own band now for about 15 years or so. He said, "You know, I don't spend a lot of time listening to Beach Boys records". But it was obviously important to him when he was growing up. He was on the Smiles, Vibes & Harmony album with his band, and he came at it from a completely different point of view.

Oh, they also interviewed me. And there's also a narrator for the movie, who is a Native American myth-maker, who tells the myth of Orpheus. And the myth of Orpheus is going to be interwoven throughout this documentary. No specific reference is made comparing the two, but when you hear the myth, you'll understand how it relates to Brian's story. This was filmed on top of the Capitol Records tower at sunset, which was a very dramatic scene.

In the midst of all that interviewing, was kind of the centerpiece event of the documentary, which was two days of filming Brian and a band in a rehearsal hall, playing the 10 songs that make up the soundtrack of the album. And the band is Waddy Wachtel (guitar), Jim Keltner (drums), Benmont Tench (keyboards, from Tom Petty & the Heartbreakers), James "Hutch" Hutchinson (bass, from Bonnie Raitt's band), the back-up singers from Was Not Was. They all played on the new recordings, Brian lip-synched at this staged "rehearsal".

That second day of filming, we also did another interview with Brian, on a couch, very relaxed, with his girlfriend. Real Brian. Carnie & Wendy sing back-up on "Do It Again" and they were there for the filming. Kim Basinger came by to watch, a giant Brian Wilson fan. I never could have imagined in my wildest fantasies that I'd be standing on a soundstage, and Brian Wilson would be playing "Wonderful", "Caroline No", "The Warmth Of The Sun"...it didn't seem like in the last 18 years that something like that could happen. And there it was.

The last thing that was filmed was Brian at the piano doing a song called "This Song Wants To Sleep With You Tonight", which he has written with Andy Paley. When it was filmed, it's supposed to be the song that plays as the closing credits go by. And it was filmed in color; the rest

■ BY CHRIS MORRIS

28 Years Later, Beach Boys Flash 'Smile'

LOS ANGELES—Lewis Shiner's 1993 novel "Glimpses" contains what may be the ultimate rock'n'roll wish-fulfillment fantasy: A troubled stereo repairman and ex-musician named Ray Shackelford is blown back through time to 1966, where he convinces Brian Wilson to complete the Beach Boys' fabled album "Smile."

Wilson succeeds in fiction where he could not in fact. "Smile"—an overwhelmingly ambitious work that Wilson referred to as "a teenage symphony to God"—turned out to be, in critic Paul Williams' eloquent phrase, "the album . . . that flew too close to the sun." Set for release 28 years ago as Capitol Records (D)T 2580, the album never hit the streets; Beach Boys historian David Leaf justly calls it "one of the greatest 'what ifs' in pop culture history."

However, Capitol is beginning work on a three-CD compilation, tentatively titled "The 'Smile' Era." The set, targeted for an August street date, will bring together significant portions of Wilson's elusive unfinished masterpiece for fans who have pined for the album's official release.

Capitol director of catalog A&R Wayne Watkins, who is serving as executive producer of the forthcoming set, says the package is styled to solve certain critical problems that have dogged "Smile" over three decades.

He asks, "How do you deal with arguably the greatest record never released in a way that, No. 1, satisfies the fan base; No. 2, does Brian and the Beach Boys some sort of justice; but, No. 3, doesn't presuppose that we know everything about the process, that we should go in and actually try and make the record?"

To explain what "The 'Smile' Era" seeks to be, it is necessary to discuss what it is not—the completed "Smile" album—and to examine its checkered history.

In 1966—following six months of sessions that resulted in the elaborate sin-



WILSON

gle "Good Vibrations," a huge No. 1 hit for the Beach Boys—Brian Wilson began studio work on an album project first known as "Dumb Angel," and later as "Smile." Wilson was serving as producer and composer; the lush, cryptic lyrics were supplied by Van Dyke Parks.

Wilson reportedly completed a two-part, six-minute version of the impressionistic single "Heroes And Villains." An album cover printed for "Smile" in '66 featured a song list supplied by Wilson that also included the titles "Do You Like Worms," "Wind Chimes," "Surf's Up," "Cabin Essence," "Wonderful," "I'm In Great Shape," "Child Is Father To The Man," "Vega-Tables," "The Old Master Painter," and a suite known as "The Elements."

Recording sessions, which were breathlessly covered by the nascent rock press, continued into the early part of 1967; Capitol promised "Smile" to retailers in trade ads. And then . . . nothing. In May 1967—weeks before the release of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band"—the Beach Boys' publicist Derek Taylor announced that the album was "scrapped."

Why? Leaf, who is serving as compilation co-producer of "The 'Smile' Era" with Mark Linett and annotating the set, says, "There are as many reasons that 'Smile' didn't come out as there are reasons why our federal deficit will never be balanced."

Leaf cites among those reasons a March 1967 suit filed by the Beach Boys against Capitol for some \$225,000 in unpaid royalties; dissension within the group, which included Wilson's brothers Carl and Dennis and cousin Mike Love, over Parks' opaque lyrics; and Brian Wilson's own insecurity.

Wilson, Leaf says, "was like a guy at the edge of a cliff, about to step off into the great creative unknown. Here's Brian, who in three years has gone from surfing to 'Heroes And Villains.' Maybe it was too fast."

Shards of the music were heard in succeeding years: A truncated version of "Heroes And Villains" became a No. 12 single for the Beach Boys in 1967, and cannibalized or re-recorded versions of "Smile" songs appeared on such subsequent albums as "Smiley Smile" (a poorly received, quickly recorded doppelgänger released by Capitol in 1967), "20/20," and "Surf's Up."

In succeeding years, the album has attained legendary proportions. An entire book has been published about its making and unmaking: Domenic Priore's 1988 work "Look! Listen! Vibrate! Smile!," which is set for a new edition this year (see story, page 10). Several extravagant bootleg albums drawn from the sessions have been issued.

Warner Bros. unsuccessfully tried to get the Beach Boys, then under contract to the label, to complete "Smile" in 1973. In 1988, Capitol's plans to release a "Smile" package, reported in several national publications, also came to naught.

Watkins says that Capitol's decision to move forward on "The 'Smile' Era" was sparked by the positive response to a 1990 series of twofer Beach Boys releases and the 1993 gold-certified boxed set "Good Vibrations: 30 Years Of The Beach Boys," which contained some 30 minutes of mostly unreleased material recorded for "Smile."

Leaf says, "The reason I think people react so strongly to [the box's unissued 'Smile' tracks is that] it's like being in the studio with Picasso painting, and he's interacting with the brushes and the canvas."

Watkins says of the current project's objective, "There isn't a 'Smile' record. But there was a period of time when people were working on 'Smile,' and that creative process is what we're trying to explore here."

Engineer Linett, who worked deep in the Beach Boys' tape vaults while serving as co-producer of the 1993 boxed set, says "The 'Smile' Era" will be culled from a considerable amount of period material.

"In front of me is about 11 songs," Linett says of the tapes currently in hand. "If you figure it's about 40 minutes a reel, that's somewhere about 350, 400 minutes, not including [the tapes for] 'Good Vibrations,' which is another six or seven hours. It's a tremendous amount of material."

"We hope to include every song that was possibly going to be part of 'Smile,'" Linett continues. "I have to emphasize [possibly], because I'm not sure that Brian at the time knew what was finally going to be included, or what it was going to be called."

Linett says that the assemblage of "The 'Smile' Era" will probably be "very similar to disc five on the box, where we

really made an attempt to show the work in progress—in other words, how

Brian worked and how he put these things together, and take them as far as they went."

Two discs will be made up primarily of "Smile" material, while a third bonus disc will be devoted to the lengthy "Good Vibrations" sessions, which Linett says may include a first stereo version if the tapes can be uncovered.

Watkins says tentative plans call for "The 'Smile' Era" to be released in a double-clamshell box, slip-cased to house a booklet. If original art is obtained, the packaging could include material from the 12-by-12 booklet—including line drawings by Frank Holmes and photos—printed for the original "Smile" album and ultimately destroyed.

Several tasks remain for Capitol's "Smile" Era" team. Says Linett, "I certainly want to talk to [Brian] about this. He knows the answers to a lot of these questions, and hopefully he'll be some help. The other big thing is, we're hoping to look around and see if, now, with this project in hand, if we can't find some of this material that seems to have slipped out of the vaults over the years . . . Anybody out there who has anything to contribute, I'd certainly love to hear from them, anonymously or otherwise."

Brian Wilson's busy schedule has made him unavailable to the Capitol team in recent weeks. He recently attended the premiere of Don Was' documentary about him, "I Just Wasn't Made For These Times," at the Sundance Film Festival in Utah, and will marry his longtime girlfriend Melinda Ledbetter in February.

The team also plans to consult with the other members of the Beach Boys.

One matter that Linett is convinced of is that Brian Wilson will not assent to do any new recording on the "Smile" material. "I can't imagine that he would have any interest in doing that," he says.

But Leaf says the "Smile" music has enduring value, even in its incomplete form: "It's one of the most beautiful collections of pieces of music ever composed, period. And it comes from one of our most important composers. It's like discovering unfinished symphonies by Mozart."



TRACKING SCALE INCLUDED

Phonograph Recording Contract Blank

AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA

(Employer's name)

3578

95364

Local Union No. 47

THIS CONTRACT for the personal services of musicians, made this 20th day of October, 1966, between the undersigned employer (hereinafter called the "employer") and 10 musicians (hereinafter called "employees").

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employer severally agrees to render collectively to the employer services as musicians in the orchestra under the leadership of Van Dyke Parks as follows:

Name and Address of Place of Engagement: Western Recorders, 6000 Sunset Blvd.

Date(s) and Hours of Employment: October 20, 1966 2:00 P.M. to 7:30 P.M. (one man called for 5:00 P.M.)

Type of Engagement: Recording for phonograph records only
WAGE AGREED UPON: UNION SCALE

Plus pension contributions as specified on reverse side hereof.

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid: WITHIN 15 DAYS

(Specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and authorized signature Capitol Records 1750 N. Vine St. Hollywood, Calif. HO 26252	Leader's name and authorized signature Van Dyke Parks 7220 Malrose Ave. Hollywood, Calif.	Local No. 47
City State Phone	City State	

(1) Label name Capitol Records	Session no. 14750
Master no. No. of minutes 56727 2:25	TITLES OF TUNES "Heroes and Villains"

(2) Employee's name (As on Social Security card) Last First Initial	(3) Home address (Give street, city and state)	(4) Local Union No.	(5) Social Security number	(6) Scale wages	(7) Pension contribution
✓ Parks, Van Dyke (Leader)	7220 Malrose Hollywood, Calif.	47	151-28-1160	366.06	29.29
✓ Rovell, Diane (contract)	616 N. Sierra Bonita Los Angeles, Calif.	47	560-56-7005	366.06	29.29
✓ Britz, Charles D. (tympanist & Perc.)	4501 Wawona St. Los Angeles 65, Calif.	47	567-26-4273	183.04	14.64
✓ Fates, Gene P. 1 Dbl. (drum & conga)	12212 Bartsok North Hollywood, Calif.	47	456-36-7156	182.98	16.60
✓ Gordon, James Beck 1 Dbl.	11616 Bartsok St. North Hollywood, Calif.	47	555-54-7054	207.45	16.60
✓ Hyde, George W.	5214 Palm Dr. Le Canaan, Calif.	47	557-16-5727	183.04	14.64
✓ Kaye, Carol	4905 Foran North Hollywood, Calif.	47	555-46-5389	183.04	14.64
✓ Morgan, Tommy	7111 Killy Ave. Canoga Park, Calif.	47	556-40-5544	87.33	4.88
✓ Pitman, William	9124 Maple Ave. Pacoima, Calif.	47	068-16-6762	183.04	14.64
✓ Pitz, Lyle	1971 N. Curson Ave. Los Angeles, Calif.	47	549-38-1390	183.04	14.64

(8) Total Pension Contributions (Sum of Column (7)) \$ 177.06
Make check payable in this amount to "AFM & EPW Fund"

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By

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AMERICAN FEDERATION OF MUSICIANS
OF THE UNITED STATES AND CANADA

(Employer's name) CAPITOL RECORDS

00003

Nº 353637

Local Union No. 47

THIS CONTRACT for the personal services of musicians, made this 5th day of January, 1967, between the undersigned employer (hereinafter called the "employer") and 5 musicians (hereinafter called "employees").

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of Charles D. Britz as follows:

Name and Address of Place of Engagement: Western Recorders, 6000 Sunset Blvd. Hollywood, Calif.

Date(s) and Hours of Employment: January 5, 1967 6:00 P.M. to 10:00 P.M. (some men until 9:00)

Type of Engagement: Recording for phonograph records only.
WAGE AGREED UPON: UNION SCALE

Plus pension contributions as specified on reverse side hereof.

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid: WITHIN 15 DAYS

(Specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and authorized signature Capitol Records 1750 N. Vine St. Hollywood, Calif. HO 26252	Leader's name and authorized signature Charles D. Britz 4501 Wawona St. Los Angeles 65, Calif.	Local No. 47
City State Phone	City State	

(1) Label Name Capitol Records	Session No. 14247
Master No. No. of minutes 57045	TITLES OF TUNES Heroes & Villains- Part 2

(2) Employee's Name (As on Social Security Card) Last First Initial	(3) Home Address (Give Street, City and State)	(4) Local Union No.	(5) Social Security Number	(6) Scale Wages	(7) Pension Contribution
✓ Britz, Charles D. (Leader)	4501 Wawona St. L.A. 65, Calif.	47	567-26-4273	260.02	20.80
✓ Rovell, Diane (contract)	616 N. Sierra Bonita L.A. 36, Calif.	47	560-56-7005	260.02	20.80
✓ Parks, Van Dyke	7220 Malrose Ave. Hollywood, Calif.	47	151-28-1160	130.01	10.40
✓ Pitman, William	9124 Maple Ave. Pacoima, Calif.	47	068-16-6762	66.67	6.93
✓ Britz, Lyle	1971 Curson L.A. 46, Calif.	47	549-38-1390	86.67	6.93

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LETTERS

Dear STOMP

I thought I'd drop you a line just to say how much I enjoyed last years convention. I really appreciate all the hard work that goes into making the convention the event it is. Once again, I was knocked out by the friendly atmosphere. What a great day it was! So please find enclosed a cheque for two tickets for the '95 convention. I just wish more fans would come and have a great time.

As you guys are asking for more input from the fans, I thought I'd put together a DIY SMILE album for you all to make and discuss! All the material is 'out there' you just have to look for it! If this letter isn't printed, never mind, because I don't want to step on anybody's toes as regarding 'unofficial' tracks.

SIDE 1: Our Prayer
Do You Like Worms?
Child Is Father of the Man
The Old Master Painter/
You Are My Sunshine
Wonderful
Barnyard

Good Vibrations
I'm In Great Shape!

From the box set
From the box set
Any unofficial CD
(as above)

From the box set
The real one from later
unofficial CDs
'nuff said
Also known as: I Wanna Be
Around (On Friday Night)/
The Woodshop Song. Can be
found on later unofficial
CDs Check out the timings
of The Woodshop Song, then
check out The Smile File;
Discuss...

Tones
Heroes & Villains

From later unofficial CD
From the box set, the 'In
The Cantina...' version

SIDE 2: Heroes & Villains (Part 2)

Tricky one this! From the box
set. Start taping at approx
2mins 18 secs. Blend it in
with the unofficial CD end, as
in my humble opinion, the box
set end is wrong! Ooh, watch
the sparks fly!! Discuss.
From later unofficial CDs
From the box set
as above
as above
as above
as above (AS IF!!! No, from
any unofficial CD
From the box set
Brian's 'demo' from the box
set

She's Goin' Bald
Vege-tables
Windchimes
Cabin Essence
Heroes & Villains (Intro)
Mrs O'Leary's Cow

I Love To Say Da-Da
Surf's Up

I think my dream album ends there, but I have put some 'bonus' tracks on after the album.

Surf's Up (track)
Cabin Essence (track)
Good Vibrations (track)
Good Vibrations
Good Vibrations

From the box set
From the box set
From the box set
('Rarities' version)
('2-fer version)

I thought that this would be a fun exercise for like-minded fans to do and just think of the delights to come that I haven't been able to include: "Inspiration", the COMPLETE 'Elements' (Steve Desper seems to think it exists!), 'Barnyard' (with vocals), 'Tones' (likewise) and so it goes on and on! Oh well, fellow fans; have fun compiling your tape because it makes cracking listening and I'd love some letters page feedback from you!

KEN WORTHING

Dear Mike

After the revelation in STOMP 99 that "The Woodshop" and "I'm In Great Shape" are one and the same track, let me offer the theory that the 3-part "Tones" suite is really the first three parts of the "Elements".

The first part recorded was "Tones" on 13th March. This is a wordless recording with ethereal vocals and animal noises, the only part of "Tones" suite to have vocals. The earthy vocals and animal noises (i.e. cows and sheep feeding off the land) make this a plausible contender for the earth part of "The Elements".

The second part, the more widely bootlegged "Tune X (Tones)" could conceivably be the wind part. It features woodwind instruments, whooping noises and marimbas (the same instrument used on "Wind Chimes".)

"Tones (Part 3)" to the best of my knowledge has not been bootlegged. By the time this was recorded (11th April), "Mrs O'Leary's Cow" had already been rejected. In the Jules Siegal article from 1967, Brian is quoted as saying "I don't have to do a big scary fire like that... the next one will be a candle." It is obvious then that Brian intended to re-record a gentler fire part. If this track has the slightest fire imagery then it can be assumed to be the Fire part of "The Elements".

During the following "Vega-Tables" sessions, Brian heard McCartney's "Day In The Life" tape. He must have felt the heat was on. Van Dyke Parks left and so Brian quit for a month. During this break, Brian obviously psyched himself up enough to continue. What would have been the quickest way of finishing SMILE? He could have overdubbed the lead vocals on "Cabinessence" or "Surf's Up" as apart from "The Elements" and the words for "Great Shape" and "Child Is Father To The Man", this is all that needed doing. No... what Brian did was record the water part of "The Elements". Incomprehensible if you consider that the only other part of this suite had been abandoned. Not incomprehensible though if "Tones", "Tune X (Tones)" and "Tones (Part 3)" are taken to be earth, wind and fire in "The Elements". There are problems with this theory; for example, why wasn't "I Love To Say Da-Da" listed as "Tones (Part4)". However it would seem to justify why, with SMILE already declared abandoned in Derek Taylor's article, Brian went in to record water, (under this theory), the last part of the last track to be recorded, making a complete, albeit unfinished, SMILE, album.

SIMON KOL

ENCORE THAT SMILE !

After listening carefully to all the SMILE era stuff, I'm coming to some conclusions (new ones?... don't know after all these years...)

First point of view: "Good Vibrations" though planned to be featured on SMILE LP is definitely not a SMILE theme. It doesn't fit the ambiance/atmosphere of the planned LP. "Good Vibrations" was more dedicated to be a small LP on its own if only Brian had received the right support, advice, his project needed. Alas, it ended as a single, and a pretty good one pocket symphony (instead of the Symphony he was able to record at the time.)

"Good Vibrations" when heard on the radio in 1994, has still that innovative sound nearly 30 years later! All Brian's techniques used down there were the essential SMILE basis; it can't be ignored, the main difference between "Good Vibrations" and SMILE is the atmosphere - Perhaps Van Dyke Parks's influence - Brian didn't invent new techniques for SMILE - "Good Vibrations" was his pinnacle!

Second point of view: All the stuff, in fact the bulk of SMILE, from August '66 till February '67, seems to be constructed in the same way; strong melodies and harmonies, delicate and arty stuff, rich instrumental lines and well structured collages (Brian unique way of making music in 1966 was in fact more Musique Contemporaine than rock music) the best examples being "Child Is Father To The Man", "Heroes & Villains", "Do You Dig Worms" - (the heart of SMILE), "Cabinessence" and "Surf's Up".

Then in March and April '67 and from the little amount of music recorded at the time, Brian's music became more jazzy - that's evident on "Tones" - "Tune X" - instrumental lines on "Vegetables" are sparser, thinner, less worked like a jazz accessory to various vocal lines also getting more spontaneous.

Was it a logical progression in Brian's process of making music or was he more distracted, a direct effect of a lesser concentration? Consequently, it looks like Brian was on another LP (perhaps that Earth LP?...)

The third step, Brian worked at from now on was a single melody and theme, he abandons collages, complexity, he orientates (surely unconsciously) his music towards repetition, little variations on themes. Evident examples are "I Love To Say Dada", "Cool Cool Water", "Can't Wait Too Long" - Brian's stamp was unique when achieved!

Now, let AGD, good ol' friend and other SMILE specialists agree with or demolish my points of view - that's my first writing about Brian's richer period.

GERARD HUBERT - FRANCE

-o-o-

17th CONVENTION

Saturday 16th September 1995

(Preliminary details)

TICKETS As you will have seen from the advertisement in the previous issue, tickets are this year again available from PO Box 103. Tickets at £5.00 per person are available until 31st August (after this they become £10 per person). Any applications not accompanied with an SAE will have their tickets sent out with the next issue of the magazine. There will be tickets on sale at the door but these will be £10.00 each. There are 350 tickets for sale. Sorry - NO REFUNDS.

BADGES: There was a problem with badges last year. This will not recur this September. As previously it is the first 200 through the door who receive a badge commemorating the event.

ENTRY: The door, as usual, will open at 11.00 am. Table holders are allowed in at 10.00 am and may be accompanied by one assistant. There should be refreshments available throughout the day.

TABLES: Twelve tables at a size of 4ft x 2ft are available for hire. Charges are £17.50 for previous hirers per unit. £22.50 to first time applicants. However, after 14th August they are £35.00 each. Tables are only available for hire via a written agreement which can be obtained from PO Box 103, by including an SAE. In order to be eligible for a table you must have maintained a consistent subscription to STOMP magazine for more than 18 issues.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

RAFFLE: Hopefully, the customary 24 prizes should appear as in the past.

AUCTION: This should be very interesting this year as it will include the "Still Cruisin'" American Gold record award. We are able to accept postal bids for this prior to the convention, details elsewhere!

VIDEOS: At the time of writing this (mid-January) we are not sure what will be available - more details next issue!

ENTERTAINMENT: As with the videos, more information next issue.

PHOTOGRAPHY: For any form of commercial publication, for or in any magazine is strictly forbidden. Permission can only be obtained in writing from STOMP magazine.

LOCATION: We will publish more details in the next issue.

NOTE: The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

ROY GUDGE / MIKE GRANT

-o-o-

NEWS

This is almost exclusively a BW news page, and the single biggest item is that on 6th February Brian married his long-time girlfriend Melinda Ledbetter, in Los Angeles. Best man was brother Carl. Our very, very best to them both.

The BW-Don Was documentary, "I Just Wasn't Made For These Times" premiered at the Sundance Festival in January and, though not winning any prizes, was very well received indeed. No US TV date has yet been set, but the UK version will air sometime during April this year, most likely the 11th, 18th or the 25th... and those who stick with it through the end credits may well spot a familiar name or two. We say 'UK version' because it's entirely possible that the UK and US TV versions will differ, and that both will be different from the video version: The Omnibus version is currently set to be 50-60 minutes long, and is apparently a colour/black & white mix. The soundtrack album probably won't see daylight until a US date is set.

With the TV show out of the way, work would appear to be in progress on a studio album (honeymoons permitting), and song titles so far mentioned are "Everything's Alright In My World/This Song Wants To Sleep With You Tonight/Slightly American Music/Desert Drive (a sort of "Rio Grande" effort)/I'm Broke (dating from the '86/87 Wilson-Usher collaboration)/Chain Reaction Of Love/In My Moondreams (as played at Convention '93)/In The Wink Of An Eye/Saturday Morning In The City (a track pre-dating the BRIAN WILSON album)/Some Sweet Day/Elbow/The Boogieman's Back In Town (a song performed live as far back as November 1983). No release date has yet been advised, probably because no-one involved has any idea how long things will take...

However, we WILL have some BW studio product to chew over this year, in the shape of two contributions to tribute albums. Scheduled for April is FOR THE LOVE OF HARRY, a Nilsson set for which Brian has cut "This Could Be The Night", originally a Spector production for the Modern Folk Quartet dating to the mid-seventies... and prior to April, the Doc Pomus tribute 'TIL THE NIGHT IS GONE includes Brian's re-working of "Sweets For My Sweet".

Van Dyke Parks's long delayed ORANGE CRATE ART album, heavily featuring Brian vocally, is said to be due soon, and aside from the title track (which is a doozy, Brian in top vocal form), advised song titles are - "Sail Away/My Jeanine/Hold Back Time/Wings Of A Dove/Rhapsody In Blue/Movies Is Magic/Our Love Is Here To Stay". Sticking with Van, his eagerly anticipated UK gig last year was cancelled due to his having been offered an urgent soundtrack commission.

Back to Brian: at a recent Santa Monica tribute concert, for his very own self, our man opened his brief set with a totally straight

rendition of "I'm A Little Teapot", dedicated to ex-wife Marilyn. Any eyebrows thus raised were lowered when the rest of his slot comprised "409/Do It Again/God Only Knows/California Girls" performed in sterling fashion. Reportedly, a studio version of "Teapot" has been cut. Yes. Well. OK.

The Wilson-Love royalties lawsuit was settled out of court on 20th December, with Mike walking off with a lump sum of five million dollars and a 50/50 split of future royalties from the thirty odd songs he claims to have co-written, though not credited on the label. Considering the figures he was originally claiming, the settlement outlined above represents a considerable climb-down on the part of Mike who has since been telling anyone who'll listen that the way is now open to a resumption of the Wilson-Love partnership: the silence from Brian has been far more eloquent...

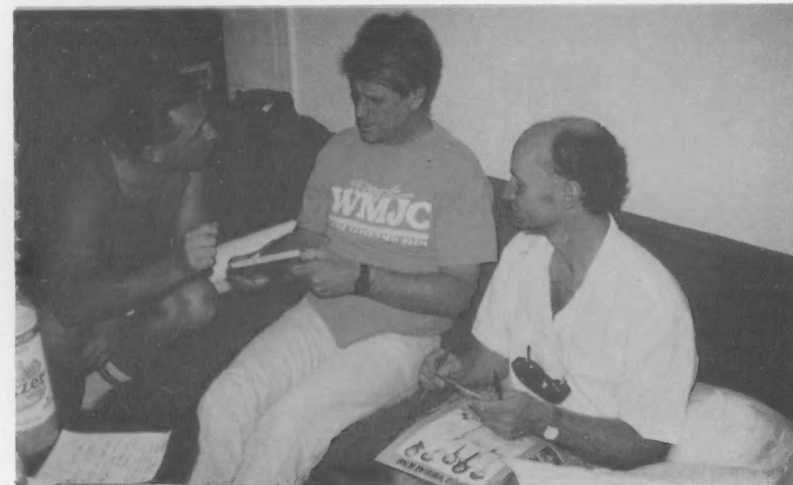
Wilson product of a less-than-legal aspect has been advertised in GOLDMINE, to wit two BB 8-CD boxes (i.e. 16 discs) and a 5-disc BW box in a limited edition of 1000 each and setting one back \$225, \$225 and \$150 respectively. No contents have been advised as yet, but informed comment reports 'a lot of duplication'.

More to our taste is the possibility, reported in BILLBOARD, of a 3-CD SMILE ERA set tentatively slated for this August - further details in the centre spread... however, Mark Linnett has since told one of our US sources that BILLBOARD has taken quotes out of context, and that the set may not be so very imminent at all. HOWEVER, a PET SOUNDS ERA set for summer 1996 looks a good prospect. We'll keep you posted... similarly, a 3-hour video history - described by someone in on the project as 'a video version of the Box Set' - is still on the cards for later this year/early 1996, and has developed a Disney connection.

To close, the inevitable odds: Dom Priore's legendary SMILE book is undergoing an update... Tim White (ex-CRAWDADDY) has penned "The Nearest Faraway Place", a tome concerning Southern California and thus, of course, our lads... also on the Nilsson tribute album are Carl, Gerry Beckley & Robert Lamm, thus one assumes the trio project lives... the January issue of RECORD COLLECTOR featured a slightly off-beat interview ith Brian... and Sean Macreavey's DUMB ANGEL has finally arrived, and it's well worth the wait (review elsewhere).

AGD & MIKE

"Did I sing on what?"
Mike Grant
Brian Wilson
Graham Hicks
Los Angeles 1990.



CONVENTION

1995

Saturday 16th September

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rhb



Mike in London September 1994. Photo by Julie Dene.